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# HOWARD UNIVERSITY RECORD

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## THE CONSERVATORY OF MUSIC



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Washington, D. C.

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# CONSERVATORY OF MUSIC

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## FACULTY

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Conservatory of Music—Oberlin, Ohio.

Pupil of William Shakespeare—London, England.

Sydney Lloyd Wrightson—Washington College of Music.

H. S. Deverse of Chicago Musical College.

ROY WILFRED TIBBS, Mus. B., *Instructor in Pianoforte and Organ.*

Conservatory of Music—Oberlin, Ohio.

Department of Music—Fisk University—Nashville, Tennessee.

C. BEATRICE LEWIS, *Instructor in History of Music and Pianoforte.*

New England Conservatory of Music.

JOSEPH HARRISON, *Instructor in Violin.*

Student of the Peabody Conservatory of Music.

Formerly with the Washington Symphony Orchestra.

The work of the Music Department of Howard University has grown in standard, excellence and success, until the time has come when it should take some definite name under which it can realize many of the great possibilities which lie before it. It will, therefore, be designated, hereafter, by vote of the Board of Trustees, as The Conservatory of Music of Howard University.

No student of Music should go out into the world without having a thorough knowledge of great literature and of modern languages. The expressions of the spirit of man in music, art and literature are so related in themes as to make it necessary for students to be trained in all these subjects. Hence the advantage to music students of being in a great University. The aim of the Conservatory of Music of Howard University is to train musicians with a breadth of liberal culture which can not be found under most private studio teachers of music.

The finest teachers will be added to the Faculty as the increase of students and courses may make it necessary.

## ADMISSION

All persons, from beginners up to advanced students, will be admitted. The lower students are earnestly advised not to fail to combine certain literary courses with their work in music.

Before students can be admitted to courses leading to diplomas they must have completed a four years high school course or its equivalent, thus meeting the requirements for admission to college. It is necessary for the successful study of music, that the above requirement be enforced.

A diploma will be given to the student who has finished a well defined course which will ordinarily take four years for completion. Such a student will be subject to the requirements stated above under the head of admission.

## COURSES FOR DIPLOMA

### VOCAL

LULU V. CHILDERS, *Mus. B.*

In voice building we adopt the best features of all methods. Good breath control and correct placing of tone are the leading features of technical drill. Two terms in the history of Music, in addition to the prescribed course in piano, will be required.

First Year: Principles of breathing as taught by Shakespeare. Tone production, Voice placing. Shakespeare Books I and II. Concone opus II, vol. 294. Piano. French and German.

Second Year: Exercises in breathing, tone production and voice placing continued. Shakespeare's Book II—Concone opus 9, vol. 242, 244—Harmony, French and German Piano.

Third Year: Shakespeare Book III. Concone opus 12, vol. 275. Panofka—opus 81—vol. 76—opus 85 vols. 295, 296—Oratorio and Songs—German and French Songs. Harmony—French, German, Piano.

Fourth Year: English, Italian and French Songs. Oratorio and Opera. Senior Recital.

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## PIANO

ROY W. TIBBS, *Mus. B.*

C. BEATRICE LEWIS

The work is wholly individual. On entering, students are placed in the grade for which they are best fitted. Advancement varies with the pupil, some completing more than one grade during the school year.

The course of study in this department includes:

I. Technical exercises, which are intended to give control of the muscles of fingers, hands and arms, making them responsive to the will.

II. Etudes by the best teachers and composers, which are designed to give further development to the executive powers, to bring about a finer relationship between the physical and intellectual faculties and to form a connecting link between purely technical work and the higher forms of musical expression.

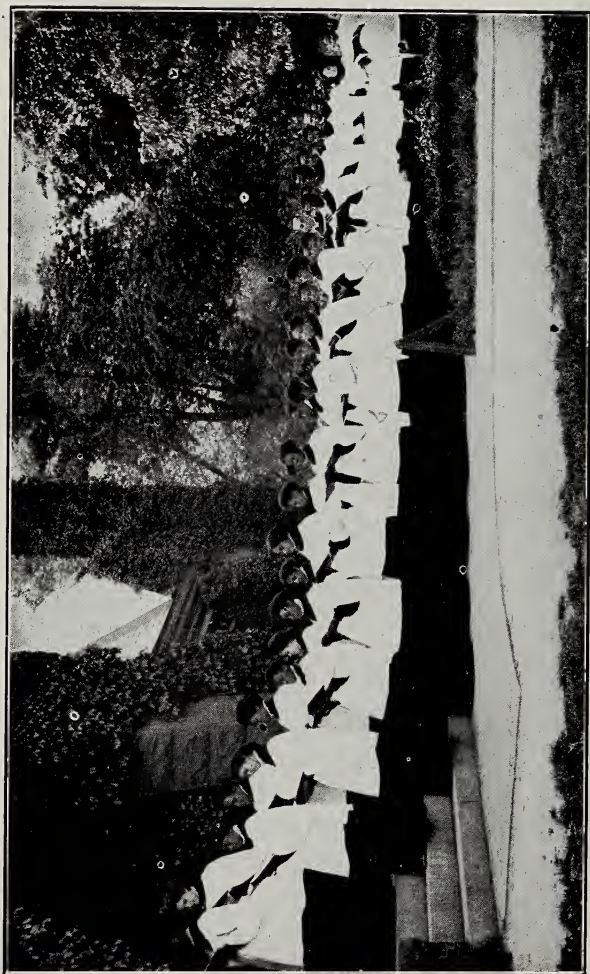
III. Compositions by the best writers, both ancient and modern, ensemble playing, etc., for æsthetic development.

The outline which follows is of technic and studies only, but with each grade pieces suitable to the grade and pupils' needs are given.

First Grade: Major Scale Exercises; Mathews' Graded Studies, Book I; Kohler Op. 162, etc.

Second Grade: Major and Minor Scales; Five Finger Exercises; Kohler Opus 151 and Op. 210; Herz's Scales; Mathews' Graded Studies, Book II.





Third Grade: Major and Minor Scales in two, three and four note rhythm; arpeggios from major keys. Loeschorn op. 65; Kohler op. 157; Burgmuller op. 100; Mathews' Graded Studies, Book IV.

Fourth Grade: Major and Minor Scales, contrary motion, arpeggios from minor keys; Mason's Touch and Technic. Kohler op. 242; Heller op. 47; Krause Trill Studies; Mathews' Graded Studies, Book IV; Bach's Twelve Little Preludes.

Fifth Grade: Scales in thirds, sixths and tenths; Arpeggios from the dominant, Le Couppey op. 23; Czerny opus 718; Heller op. 46, Bach's Two and Three part Inventions.

Sixth Grade: Scales, Arpeggios; Octaves; Czerny op. 299; Czerny Octaves; Bach's Invention; Mathews' Graded Studies; Book VI. Bach's Well and Tempered Clavichord.

Junior: Weimar Studies in Touch and Technic: Jensen op. 32; Doring's Octaves op. 24, etc.

Senior: Preparation for Public Recitals and Selected Technics.

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## PRACTICE CLAVIER

The Practice Clavier has come to be recognized so generally, as an important aid in securing a good technical development, both in piano and organ playing, that we have made ample provision for the use of this instrument, so far as it may be deemed advisable in the case of individual students.

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## VIOLIN

JOSEPH HARRISON

In the Violin Course the modern Belgian or French style is taught. The great exponents of this school are Eugène Ysaye and César Thompson. This style is distinguished by grace and elegance of tone and by greater freedom in the use of the bow than was known to the older schools. The essentials of good violin playing are accurate intonation, an expressive and flexible tone, and a command of the art of bowing together with musically interpretation.

In the earlier grades the foundation is laid. The student is given simple exercises for the development of finger dexterity and for acquiring the fundamental bowings, scales, and short easy solos to train the interpretative sense. A thorough knowledge of the foundation work having been acquired, the study of the higher positions follows, further development in all the principles of the art keeping pace with the position studies. More advanced technical studies are supplemented by solos, sonatas, and concertos.

Students are trained with the view of their becoming soloists or orchestral players, and opportunities for ensemble work will be extended to them when they have advanced sufficiently.

The following technical studies are used: Wichtl's and Keeley's Methods, Studies by Wohlfahrt, Kayser, Mazas, Kreutzer, Rode, Fiorillo, Gaviniès, scales in two and three octaves with various bowings.

Solo works are used as follows: Seitz's Pupils' Concertos, Pleyel Sonatines, Dancla's Airs Variés, Kreutzer's, Rode's, Viotti's and modern concertos, and solo pieces of various grades of difficulty.

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## THEORY OF MUSIC

### THEORY 1

Musical notation, keys, scales, signatures, intervals, the triad. Simple part writing from given basses and sopranos.

### THEORY 2

Chords of the seventh. Simple modulations. Harmonizing choral melodies and figured basses. The harmonized scale, various cadences and the simpler modulations played at the piano.

### THEORY 3

Harmonizing melodies which modulate. Advanced studies in secondary sevenths. Exercise in modulation at the piano, including transposition of the same into all keys.



#### THEORY 4

Chromatically altered chords, enharmonic changes, modulation in general. The progressions involved in the written exercises transposed into various keys at the piano.

#### THEORY 5

The suspension, retardation, appoggiatura, anticipation and passing tone, embellishment, pedal point, melodic figuration and accompaniment. Bach's figured chorals.

#### THEORY 6

Harmonic Analysis. Text book. *Harmonic Analysis* by Lehman. Also a review of harmony at the piano, all the exercises being played instead of written.

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### HISTORY OF MUSIC

The course covers the period from the beginning of the Christian era to the present, with an introduction on ancient and primitive music.

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### RATES OF TUITION VOICE

#### MISS CHILDERS

One lesson per week of thirty minutes . . . . . \$2.50 per month  
Two lessons per week of thirty minutes each \$5.00 per month

#### PIANO

#### MR. TIBBS

One lesson per week of twenty minutes . . . . . \$2.50 per month  
Two lessons per week of twenty minutes each 5.00 per month

#### MISS LEWIS

One lesson per week of thirty minutes . . . . . \$2.50 per month  
Two lessons per week of thirty minutes each . . \$5.00 per month

#### ORGAN

#### MR. TIBBS

One lesson per week of twenty minutes . . . . . \$2.50 per month  
Two lessons per week of twenty minutes each . . \$5.00 per month

## VIOLIN

Mr. Harrison

One lesson per week of thirty minutes . . . . . \$2.50 per month  
Two lessons per week of thirty minutes each .. \$5.00 per month

## HARMONY

MR. TIBBS

Class Lessons—two per week . . . . . \$1.25 per month

## HISTORY

MISS LEWIS

Class Lessons—two per week . . . . . \$1.25 per month

## EAR TRAINING

MR. TIBBS

Class Lessons—two per week . . . . . \$1.25 per month

## VOICE, PIANO, AND ORGAN FEES

1 Hour a day per year . . . . . \$1.25 per month  
2 Hours a day per year . . . . . \$2.50 per month  
Music Library fee . . . . . \$1.00 per year

## REGULATIONS

I. There will be no deduction for lessons missed by students, except in cases of prolonged illness.

II. Students of the Conservatory of Music are not allowed to take part in public programs or musical organizations, without the consent of their teachers and the Director of the Department.

III. All students are expected to attend all of the regular Students' Recitals and Concerts under the Conservatory of Music.

IV. Students who expect to graduate must take sufficient work to occupy their entire time.

V. Students may enter at any time.

## HISTORY OF MUSIC IN HOWARD UNIVERSITY

For nineteen years from the founding of the University from 1867 to 1885 inclusive, the teaching and study of music had no place in the courses offered to students. Singing at "Chapel" and other religious services was purely voluntary. No choir was formed and no instruction was given. In 1885 Miss Caroline Patton, daughter of President W. W. Patton, offered instruction in piano music and continued it for one year. For the years from 1886 to 1890 Miss Grace R. Dufour who is now the wife of Dr. A. J. Brown, vice dean of our Dental College had charge of this work. There was still, however, no music department.

It was probably in the year 1888 that Professor George J. Cummings, Dean of the Academy, was requested by President Patton to play a small cabinet organ regularly at chapel and Sunday services. President Patton was often the chief singer at such times. The same organ is now used in the Theological Department. After a year or two a small choir was formed and Dean Cummings became the leader. At the twenty-fifth anniversary of the First Congregational Church of this city in 1890, this choir sang several selections.

When Dr. J. E. Rankin became President of the university in 1890 there was no instruction in music for one year. In 1891, Miss Edith Rankin, daughter of President Rankin, taught piano music and Mr. Henry L. Chase had charge of some work in sight singing. There were no teachers in the session of 1892-1893.

In 1893 the Department of Music in Howard University was formed. Mr. William J. Stevens was appointed vocal teacher and director of the Choir and Glee Club. This position he held until 1903. Miss Mary M. Cook was assistant to Mr. Stevens in 1893-1895 having full charge of instrumental music. There was no special teacher of piano in the sessions of 1895-1901.

In 1898 Miss Cummings daughter of Dean Cummings, helped give a higher character to music in the University by giving several musical recitals at her home, in which she spoke of the lives of composers and played selections from their compositions upon the piano. She did no teaching.

For the sessions 1901-1903 Mrs. A. F. Hilyer, wife of one of our trustees, gave instructions in piano music. In 1903 Miss Abbie L. Williams was appointed Instructor of Music and was given charge of the choir.

In 1905 Mrs. G. L. Pelham of the Conservatory of Music of Adrien, Michigan, was made Director of Music in Howard University. In the same year Miss Lulu V. Childers, a graduate of the Oberlin Conservatory of Music and now the Director of our Conservatory of Music was appointed teacher of methods in the Teachers College. There seemed to be a general opinion that the students of Howard University could not sing. But Miss Childers felt that it would be possible to find, in a body of eight hundred students, at least fifty who could be trained to sing in a creditable manner. She also felt that in view of the fact that the institution maintained the higher education, the students ought to be made acquainted with the great masters of composition.

Therefore after conference with her dean, Dr. L. B. Moore, she prepared a chorus and gave in a surprisingly successful way the oratorio of "Elijah." The splendid rendition of this most difficult work had great effect and proved that there were great possibilities of development. As a result of the signal energy and determination with which Miss Childers had secured this success, the Trustees in nineteen hundred and six appointed her Director of Music. Since that date she has given herself unsparingly and uninterruptedly to the task of building up the work in Music to its present large proportions.

One of the first efforts made by Miss Childers was to organize a student Choir. The Trustees, at the request of President Thirkield, gave permission to have a vested Choir. In the same year Miss C. Beatrice Lewis was appointed instructor of piano, and continued as such three years. During this period the number of students in the department of music increased from twenty to thirty-five a gain which was very creditable in view of the difficulties to be overcome.

In the year 1909-10 Miss Lewis went to the New England Conservatory of Music to finish her course and Miss Maude E. Young, a graduate of Oberlin Conservatory was appointed instructor of piano. She held this position from 1909-12. In the

session of 1910-11 Miss Myrtle Burgess of St. Louis, Mo., a graduate of the Toronto Conservatory of music was appointed an assistant instructor of piano for one year. A course in Theory of Music was introduced.

In 1911 Mr. Joseph Douglass, grandson of Frederick Douglass was appointed instructor of violin and given charge of band and orchestra work. He remained to the session of 1913-14. In December 1912 the University Choral Society, under the direction of Miss Childers rendered Handel's Oratorio "The Messiah." The number of students at the end of this period had increased to 80.

At the end of 1911-12 Miss Young left her position and Mr. R. W. Tibbs, a graduate of the Oberlin Conservatory of Music was appointed instructor of piano and Miss Clarice Jones, a graduate of Ithaca Conservatory was appointed assistant instructor for one year. Ear training was introduced at this time. In the year 1913-14, Miss Lewis returned to the University after finishing her course at the New England Conservatory. History of Music was added during this year.

The Trustees having become assured of the progress and possibilities of the Department of Music, which up to this time had been a part of the Teachers College, very readily assented to the request of President Newman that it be made an independent department, and by resolution passed at a meeting in February 1914 directed that it should be "The Conservatory of Music of Howard University".

In May 1914, a May Festival was instituted consisting of two concerts, the first being an organ recital by Professor George W. Andrews of Oberlin Conservatory, one of the finest organists in America, and the second a rendition of Mendelssohn's Oratorio, "Elijah" by the Howard University Choral Society, which deeply impressed the large audience which heard it. It is planned to make this Festival an annual occasion, and the work to be given in May 1915 is "The Children's Crusade" by Gabriel Pierne. This beautiful work is new to America having been given only once in this country and that last year at Oberlin.

The large University Choir is drilled throughout the year to

a very high degree of efficiency by the Director of the Conservatory. It renders at the University Vesper Service each Sunday some of the finest church music of the world, giving solos, duets, quartettes and choruses. This affords a remarkable training in the study and practice of music for those who are fitted for it.

Mr. Joseph Harrison has been appointed instructor of violin the present year, a practice organ has been added to the equipment and instruction in organ work has been begun, the Glee Club which is under the supervision of the Conservatory has been trained to a high degree of excellence by Professor Wesley, student recitals before university audiences for test work show the high character of the results secured, the number of students is increasing steadily, and altogether the Conservatory of Music is soon to be a very large and important part of Howard University.

## NEEDS

The rapid growth of the Conservatory is forcing attention to the need of adequate quarters for it. At present it occupies a set of small rooms in the basement of the Chapel. They are entirely inadequate. There is imperative need of a building to be known as the "Hall of Music" to provide sufficient offices, studios and practice rooms. We solicit money for such a building, either in one gift or several gifts. The President of the University will be glad to correspond with any one who would consider the question of helping us in our need. Such a gift will be a great blessing to the world through culture which comes by maintaining the highest and best musical training.

**If you have money, you cannot use some of it to better advantage than by helping The Conservatory of Music of Howard University secure a building to be known as**

**\* THE ..... HALL OF MUSIC**

**\* Name of donor**



Recitals are given at intervals before the faculties, students and friends of the University for the purpose of testing the progress made by pupils. The following program was rendered on December 4, 1914.

<i>Mozart</i> —Fantasie in C Minor	Miss Ruth Johnson
<i>Nollet</i> —Elegie in C Sharp Minor	Miss Meta Redden
<i>MacDowell</i> —March Wind	Miss Louise Webb
<i>Woodman</i> —I Am Thy Harp } <i>Hanscomb</i> —Lullaby }	Miss Amy Goodwin
<i>Schulz-Evler</i> —The Beautiful Blue Danube	Miss Cornella Lampton

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Two programs are to be rendered near the close of the present school session as recitals for graduation.

The following will be given by Miss Ruth Johnson, class of 1915.

I. (a) <i>Mozart</i>	Fantasie in C Minor
(b) <i>Schutt</i>	Romance d'amour
(c) <i>Chopin</i>	Polonaise op. 71—No. 1
II. (a) <i>Sinding</i>	Hobgoblin
(b) <i>Philipp</i>	Elf
(c) <i>Moszkowski</i>	Caprice Espagnol
III. <i>Saint Saens</i>	Concerto G Minor

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The following will be given by Miss Cornella Lampton, class of 1915.

I. <i>Bach-Liszt</i>	Fantasie and Fugue G Minor
II. (a) <i>Gliere</i>	Romance
(b) <i>Liapounow</i>	Berceuse
(c) <i>Rubinstein</i>	Etude on false notes
III. <i>MacDowell</i>	Concerto in D Minor



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